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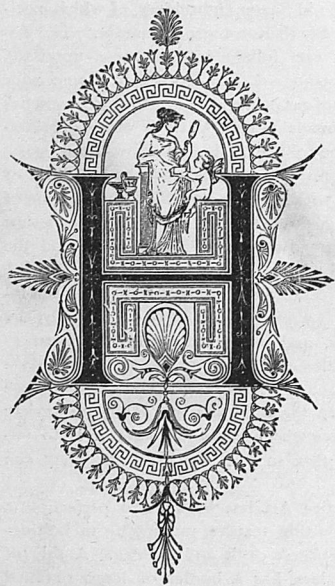
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ART IN DRESS

CLASSIC HINTS FOR MODERN COSTUMES.



OW to utilize classic costumes for modern wear is one of the most interesting problems of dress. The pictorial beauty of the Greek and Roman garments every one will admit, but the nineteenth century woman being of a practical turn of mind, will insist that while they are eminently adapted for vases and processional friezes, they are of but little value in the actual modern world. The most ardent enthusiast over classic dra-

peries can scarcely claim that they suit the occupations of the present, our modes of life, or the climate, whose exigencies so much of our dress is required to meet. At the same time they are fertile in suggestion for three things, which, as it happens, every artist, whose views on dress have been given to the readers of *THE ART AMATEUR*, particularly insists are not properly considered in modern times. These things are simplicity, the right use of ornament, and the artistic value of folds.

It will be observed in the illustrations (see supplement, Plate CLXXIII.) that the lines of the human figure govern the disposition of the dress. Nature has kindly furnished us with pegs on which to hang the clothing necessary first to protect ourselves, and afterward to make an effect pleasing to the eye. These pegs are the shoulders and the hips. The development of the human body was a part of the Greek cultus taught to the whole nation, and the dress which preserved the beauty of its outlines best became the permanent fashion. The principal divisions of the classic dress were based accordingly on a recognition of these two sets of pegs, as appears in all the illustrations given. Usually this division was made by a girdle confining the single garment. In the classic revival at the time of the Directory and during the First Empire in France, the David dress, which we have seen still later in Kaemmerer's dashing canvases, was a beautiful adaptation of this, modified in its folds by the substitution of French silks for the soft wools of the Greeks. In Fig. 2 is seen a beautiful example of this division. In the upper one of the two garments the folds left unconfined mark the division by a charming border, which makes the distinguishing ornament of the costume. For negligé dress, or for morning costume at home, no more attractive garment can be suggested than this, with the modifications of higher neck and sleeves which custom and climate both require.

We need not go out of Greek and Roman costumes to find the sleeves, for none more beautiful have ever been devised. Fig. 3 illustrates the favorite sleeve of classic draperies. Mr. F. D. Millet, in his lectures on "Roman Costumes," showed the simplicity of its cut in the sack of the "tunica intima" which met in a straight line at the top beyond where the opening was left for the neck, and was caught on the arms with clasps, the parting between these revealing the white satiny arm. Nothing more is wanting to make the sleeve but the girdle around the waist. Here, as throughout classic costume, it is the folds that are relied upon as the chief sources of beauty. The Greek woman made her sleeve with each wearing by placing her head through the opening and then clasping her garment on down the arms, a fashion which readily dispensed with sewing machines. Such a sleeve, definitely considered and arranged, can be recommended for summer dresses of light wools, and at other times

with some lighter lustrous fabrics showing between the clasps or whatever may be substituted for them. The beautiful folds, half revealing the neck, can be cut higher and gathered into a close band, as is now done with multitudinous shirrings, and the effect will be more beautiful than when the folds are fixed by the continuous circling lines of the needle.

The popular Kate Greenaway dresses make easy the transition to the stola, or the girdled outer robe of the Roman women. One of the most picturesque figures at Newport last summer, among all the fair women who graced the Casino balls, was a lady in a Kate Greenaway dress, made with a separate waist and worn with a sash. This was multiplying labor uselessly. The stola, as Mr. Millet represented it, when girdled differently, produces the same effect. Mr. Chase has a still more adaptable garment prepared for one of his models. In this two straight pieces of the desired length are fitted about the neck, high or low as is preferred, and the sleeves are sewed in instead of making part of the single garment as they might readily have done. Nothing further is required but the girdling, which is even more effective than the fixed belt with its fine gathers. The stola proper is pulled up and hangs over the girdle, and a second girdle is sometimes added, as in the stola instituta. This, though beautiful, is too classic for 1882, while the more simple form is altogether practicable. There are many pretty soft thin materials, such as Madras muslin, and the inexpensive cotton brocades introduced for the first time this season, that may be experimented with. The Madras muslin, such as is commonly sold for window curtains, is especially adapted to this use by its width and the beauty of its folds.

In Greek drapery folds take the place of our modern flounces, shirrings, kilt plaits, and puffs. The soft wools of the ancients were particularly happy in the folds, and they were given the freest play. The young woman whose dress is festooned with frills and what she calls drapery, will not at first appreciate this. But the classic dress has what may be called staying qualities, and its simplicity will finally attract her admiration. There are, however, more striking folds which will first claim attention. These are seen in the throw of the palla in Fig. 1, and everywhere make a prominent feature of classic drapery. Mr. Millet showed how these could be secured in the natural fall of the drapery as in the cut of the Etruscan toga. Their beauty is felt by no less distinguished an authority than Worth. In one of the most magnificent dresses worn by Patti in "Traviata" the front of white brocaded velvet was perfectly plain. The train was of white satin, and down the centre of its narrow length fell Etruscan folds of this brocaded velvet, which with the exception of the necessary garland of camellias at one side, was the only ornament of the skirt. The jabot of lace, which is an arrangement exceptionally popular, is an adaptation of the same form, but owes its favor rather to its fluffiness than to the beauty of its lines.

What is more distinctively known as ornament invariably follows outlines except when used as little all-over designs, as in the palla of Fig. 2, and the robe in Fig. 4. These ornamental borders were embroidered in colors, and those given in the illustrations will show both their importance and their beauty. The designs themselves have a graceful precision, and their lines, though conventional, are never stiff. This would be prevented in any case by their being broken by the folds. It will be observed how carefully the cross lines of decoration are varied. In the short tunic the line broken by the folds is carried up and then descends to its longest point at the side. Decoration the length of the body was largely used. In Fig. 2 it is carried down the left side, with what grace the plate shows. In other drawings from statues and vases it passes down the centre as one would trim a morning dress. A popular classic decoration is a lacet, which apparently laces the whole garment from head to feet, a feature which we still find so agreeable in peasant bodices; but which the Greeks carried much farther. This dec-

oration on the skirt, it will be seen, is always confined to the border and never extends above the knee. When found above it forms the border of the peplum. This feature of classic dress was revived some years ago, but retained short favor, and properly, as it had no folds and simply subdivided the skirt by a sharp hard line. The modern form of ornamenting the edges of the skirts, most akin to the classic treatment, is seen in the French embroidered muslins, now unhappily out of fashion. This ornament, chiefly of flowers and vines, is carried up sparingly and is lost in the dots and small figures that are scattered through the fabric.

The American woman of fashion admits her inability to wear a shawl by having it transformed into a mantle by her dressmaker. The wearing of a shawl is a great test of a woman's grace and carriage. No one, however, will be rash enough to assert that the clumsy garments made out of India shawls and now so frequently seen are a better evidence of her taste or of an improved sense of form. The only results attained are the spoiling of the peculiar beauty of design and coloring in the shawl, thrust into unwilling folds by the dressmaker, and a remarkable ugliness of outline. The palla, or chlamys, was the classic substitute for the shawl. In Fig. 2 its shape is clearly shown. Fig. 6 shows it worn in the most simple manner, making a beautiful line across the body balanced by the long lines at the side. The ends had small weights and these kept the folds in place. The disposition of the arms and the freedom with which they can be used and extricated from the folds are in striking contrast to the helplessness which belongs to the ordinary way of wearing a shawl. Fig. 1 illustrates the palla worn at full length, giving protection if necessary to the entire form. The bared arm is simply a feature, not a necessity, as by giving a little slackness to the fold about the neck the arm is easily covered, and is still left free by dropping the fold in front, as is shown in Fig. 5. This last figure may be commended as a beautiful model to be studied with reference to the cool evenings at the seaside. Every woman has already discovered the exquisite texture and colors of the Chudda shawls. They are sufficiently long, and are adapted in every way to this simple but beautiful draping which furnishes every protection against the cool evening air and may revive in promenades on piazza and beach the stately grace of an Athenian festival. The draping is done by throwing the end of the shawl over the left shoulder, whence it is gathered up on the left arm. The drapery is then wrapped around the body and passing across the arm is thrown again over the left shoulder where it mingles with the longer folds. A slight adjustment frees the right arm and admits of covering the head. A little practice readily gives the throw, and the general effect may be safely trusted to the beauty of the natural folds. Such draping in the creamy whites and faint blues and pinks of the Chudda shawls makes no hesitating appeal to imaginations quick to feel the beauty of line and color.

MARY GAY HUMPHREYS.

WHETHER worn with the muff in winter as a protection against cold, or with the charming elbow sleeve in summer as a preventive of too ardent visitations of the sun, the long glove is as popular as ever. Those of tan or mustard color hold first rank always, even with evening dress, and the mousquetaire glove of Swedish leather, having one or two buttons and a long wrinkled cuff, is still in vogue. Gloves of glazed kid, gloves laced and embroidered, are abandoned to the demands of a large and fortunately not so fastidious class of buyers. A singular freak, and one very widely adopted for the sake of convenience at dinner, is the mitten gant de Suède, having only a thumb-piece and no fingers, with cuffs reaching to the elbow. These gloves are not removed at luncheon or dinner, and afford opportunity for display at the opera of a dazzling array of ruby, diamond, and sapphire rings which might otherwise blush unseen. But nothing could make this glove elegant, and to some eyes it is even grotesque.